The Romantic Baroque Violin

Aaron Rosand

Biddulph RECORDINGS

Tartini's "Devil's Trill" Sonata and other favourite Baroque works

Tomaso Antonio Vitali (arr. Charlier)

[1] **Chaconne** (9:28)

Arcangelo Corelli (arr. Leonard)
Sonata in D Minor "La Folia", Op. 5 No. 12

[2] I. Adagio - Allegretto (3:03)
[3] II. Andante - Alllegro moderato - Allegro (2:15)
[4] III. Adagio - Allegro moderato - (1:28)
[5] Cadenza - Adagio (3:57)

Antonio Vivaldi (arr. David)
Sonata in A, Op. 2 No. 2

[6] I. Preludio. Presto (0:37)
[7] II. Capriccio. Presto (0:38)
[8] III. Corrente. Allegro (1:52)
[9] IV. Adagio (I:04)
[10] V. Giga. Allegro vivace (2:24)

Antonio Vivaldi (arr. Respighi)
Sonata in D, Op.2 No.11

[11] I. Moderato (2:12)
[12] II. Moderato Allegro (2:29)
[13] III. Largo (1:40)
[14] IV. Vivace (2:31)

Giuseppe Tartini (arr. Wilhelmj or Wessely)
Sonata in G Minor "Didone Abandonata", Op. 1 No. 10

[15] I. (Andante) (4:57)
[16] II. Presto non troppo (2:42)
[17] III. Allegro commodo 2:40

Giuseppe Tartini (arr. Kreisler)
Sonata in G Minor "Devil's Trill"

[18] I. Larghetto (2:58)
[19] Ii Allegro energico (3:04)
[20] III. Grave - Allegro assai - (5:36)
[21] Cadenza - Adagio (2:57)

Giovanni Battista Pergolesi (arr. Longo)
Sonata in E, Op. XX No. 12

[22] I. Allegro (1:57)
[23] II. Adagio (1:39)
[24] III. Presto (1:27)

Nicolo Pasquali (arr. Ysaye)
Sonata in A Minor

[25] I. Largo (2:35)
[26] II. Moderato (2:34)
[27] III. Minue1To. Molto moderato (3:06)
[28] IV. Presto Giocosamente (3:42)

By the end of the 18th century many of the composers of the Baroque era were passing into obscurity. In 1788, less than 20 years after Tartini's death, Charles Burney wrote in his *General History of Music* that Tartini's works had been "laid aside" in favour of works by such composers as Boccherini, Haydn, Pleyel and Vanhal. Half a century later the composers of the Italian Baroque had virtually become forgotten. Unlike the situation with German composers of the Baroque era — revivals of Bach and Handel having been instigated by Felix Mendelssohn and Friedrich Chrysander respectively — there were no champions of the music of the Italian Baroque. Throughout the 19th century musical scholarship into the composers of the Italian Baroque was perfunctory — all the works presented on this CD did not come out in scholarly editions until well into this century. Knowledge about Italian Baroque composers was so limited that even as late as the mid-1930s Fritz Kreisler could pass off his own compositions as works by such "forgotten" names as Vivaldi, Tartini and Pugnani! While we may regard this with amusement today, the great violinists of the late-19th and early-20th century were, in fact, responsible for keeping the music of the Italian Baroque alive. Despite the limited original sources available to them, they adapted the music for their own performances, and published their own editions.

The German violinist Ferdinand David (1810-73) was one of the first important violinists to champion Baroque violin works in the 19th century. A close personal friend of Felix Mendelssohn, David was leader of Mendelssohn's Gewandhaus Orchestra in Leipzig from 1836 until his death, and the dedicatee of the composer's *Violin Concerto in E minor*. David was himself a fine composer, and wrote chamber music, songs and an opera in addition to five violin concertos. As well as resurrecting many Baroque works, he brought out the first performing edition of the solo violin sonatas and partitas of J. S. Bach.

The "Vitali" ***Chaconne*** which opens this CD first appeared in Ferdinand David's compilation of violin pieces entitled *Die Hoch Schule des Violinspiels* published in 1867. Extensively reworked for concert performance, the G minor *Chaconne* was attributed to Tomaso Antonio Vitali (1663-1745), the son of Giovanni Battista Vitali. Although three sets of twelve trio sonatas by the composer survive today, there is nothing remotely resembling these brilliant set of virtuoso variations in Vitali's music. Whether the *Chaconne* was a reworking of another composer's work or a concoction by David himself is unknown. The version performed here is an arrangement by Leopold Charlier made in 1911. Based on David's original edition, Charlier resequences the variations and elaborates the piano part. Despite its dubious authenticity, the *Chaconne* has established itself as an excellent opening number in recital (it was the work with which the 16-year-old Jascha Heifetz chose to open his spectacular American debut at Carnegie Hall).

Archangelo Corelli (1653-1713) attended the Academy in Bologna, and moved to Rome where he eventually established himself as one of the foremost violinists of his day. He was also an influential teacher who numbered Francesco Geminiani and Pietro Locatelli among his students. Corelli's *Sonatas for Violin and Continuo, Op. 5 Nos. 1-12* were published in Rome in 1700 and were the composer's only published set of solo violin sonatas with figured bass. They were extremely popular when they first appeared, and firmly established the composer's international reputation appearing in over a dozen different editions during Corelli's lifetime.

Despite the popularity of the Op.5 *Sonatas* throughout the early- and mid-18th century, the first 19th-century edition of all twelve sonatas did not appear until 1890 (in a scholarly edition supervised by Joseph Joachim and Friedrich Chrysander). The *Sonata No. 12* of Op.5, a set of variations on a theme dating back to the first half of the 16th century known as "La Folia", had achieved popularity earlier. Delphine Alard and Ferdinand David brought out performing editions of Corelli's *Sonata No. 12* in 1863 and 1867 respectively, but the arrangement by the Belgian violinist Henri Leonard in 1877 firmly established the work as a mainstay in the repertoire of violinists. A friend of Henri Vieuxtemps, Leonard taught at the Brussels Conservatory for many years. His highly original edition of the "La Folia" Sonata with its elaborate cadenza was frequently programmed by such leading French violinists as Emile Sauret, Henri Marteau and Jacques Thibaud.

Today, Antonio Vivaldi (1678-1741) stands as the most famous Italian Baroque composer through the popularity of his *"Four Seasons"* (four of the twelve concertos which make up *Il Cimento dell'Armonia e dell'Inventione* of 1725). Ironically, this work was virtually unknown until the middle of this century, and only received its first recording after the Second World War. Born in Venice, Antonio Vivaldi was destined for the priesthood. He was ordained in 1703, and later that same year was appointed as musical director of the *Ospedale della Pietci*, an orphanage for girls, where he taught for most of his life.

Vivaldi's *Sonate a Violino e Basso per il Cembalo, Op. 2 Nos. 1-12*, published in Venice in 1709, make up the composer's first set of violin sonatas. The *Sonata No. 2 in A* is the most popular of the set, and is most often performed in the arrangement by Ferdinand David from his *Hoch Schule* of 1867. The *Sonata No.11 in D* from the same opus was not available in print for nearly 60 years later until it was brought out in an edition by the Italian composer Ottorino Respighi. His 1923 arrangement exploits the full register of the violin and contains pungent harmonies in the piano part.

Generally acknowledged as one of the greatest violinist of the Baroque era, Giuseppe Tartini (1692-1770) was a romantic figure with an adventurous life. After studying for the clergy, he got married at the age of 18. He was also known for his prowess as a swordsman.

According to the violin historian Andreas Moser, "Tartini's violin sonatas represent his greatest glory… the peak of 18th-century Italian violin music." Tartini composed nearly 200 violin sonatas, and his twelve *Op. 1* sonatas, first published in Amsterdam in 1743, were modelled upon Corelli's *Op. 5* sonatas. The *Sonata No. 10 in G minor* from this set is cast in three movements, and reveals a sorrowful character which has earned its nickname "Didone abandonata" (Dido deserted).

The other Tartini *Sonata in G minor* included here was considered by the composer to be his best piece. He described the genesis of the work in his own words: "One night I dreamed that I had sold my soul to the Devil… I gave him my violin out of curiosity, and was amazed to hear him play a sonata so miraculous and beautiful that it exceeded all flights of imagination. I was enchanted, my breath stopped, and I awoke. I reached for my violin to reproduce some of the sounds I heard in my dream. But in vain. The music I composed at that moment is no doubt the best I ever wrote — and I call it the 'Devil's Sonata' — but it is a far cry from what I heard in my dream."

Apart from story of the dream, not much else is known about the date of composition of this famous work. The sonata was not published during Tartini's lifetime, and was only first printed in Jean Baptiste Cartier's collection of violin music entitled *L'Art du Violon* of 1798. The sonata was not brought out again until over half a century later when Vieuxtemps's 1855 edition of the *"Devil's Trill"* Sonata with piano accompaniment was the first violin sonata of Tartini to be republished in the 19th century. A host of other editions — by Robert Volkmann, Joseph Joachim, Leopold Auer, Emile Sauret, Jeno Hubay and Tividar Nachez — soon followed. Of these, the 1905 edition by Fritz Kreisler is the most renowned. Kreisler's elaborate cadenza with trills and tremolos in double stops is a magnificent virtuoso display in keeping with the fanciful legend surrounding this eloquent work.

Remembered primarily for several operas and the *Stabal Mater*, Giovanni Battista Pergolesi (1710-36) also wrote a number of chamber and orchestral works. The *Sonata No.12 in E*, however, is an arrangement by Italian pianist Allesandro Longo of a trio sonata for two violins and bass. Although best remembered for his comprehensive edition of the complete keyboard works by Domenico Scarlatti, Longo published his edition of twelve Pergolesi violin sonatas in 1903. The music of this particular sonata has become especially familiar through Stravinsky's ballet *Pulcinella*, a colourful and witty orchestral score based upon Pergolesi themes.

The Italian violinist, composer and impresario Niccolo Pasquali (1718-57) came to London in 1743, and eventually moved to Edinburgh where he led two orchestras. Renowned as a "jack-of-all-trades", Pasquali wrote a book on thorough bass, produced a masque, and even

composed (and acted in) a musical farce based on Hogarth's *"Enraged Musician"*. His six *Op. 1* sonatas were published in London in 1744, and the *Sonata in A minor* featured on this CD was edited by the great Belgian violinist Eugene Ysaÿe in 1928. Ysaÿe's arrangement includes elaborate fioraturas in the violin part as well as expressive tempo markings.

Hailed by *The New York Times* as "one of the great living exponents of Romantic violin music", **Aaron Rosand** was musically trained the traditions of two distinguished schools of violin playing. Born in Indiana of a Russian mother and Polish father, Rosand studied with Leon Sametini, a disciple of Eugene Ysaÿe, and the famed Efrem Zimbalist, a student of the legendary Leopold Auer. Rosand spent his formative years in Chicago, and gave his recital debut at the Chicago Opera House at the age of nine. The following year the young prodigy made his concerto debut with the Chicago Symphony Orchestra conducted by Frederick Stock. Since then Rosand has appeared with the major American and European orchestras under such distinguished conductors as Leonard Bernstein, Kyril Kondrashin, Rafael Kubelik, Erich Leinsdorf, Loren Maazel, Fritz Reiner, William Steinberg and Klaus Tennstedt. According to *The Strad* magazine, Rosand's recordings "have become synonymous with immaculate technical achievement, beautiful multi-coloured tonal lustre, artful phrasing, stylistic elan and a probing musical intellect". In addition to the complete Beethoven and Brahms sonatas, he has recorded numerous works with orchestra. His premier recordings of concertos by Joachim, Hubay, Ernst, Arensky and Godard, as well as the complete Humoresques by Sibelius, established Rosand as a master interpreter of 19th-century Romantic masterpieces Rosand performed and recorded on the famed "Kochanski" Guarneri del Gesii of 1741, which he which he had purchased in 1957 from the widow of Kochanski and sold in October 2009 to a Russian businessman for around US$10 million, believed at the time to be the highest price ever paid for a violin; Rosand donated $1.5 million of that money to the renowned Curtis Institute of Music in Philadelphia, where he taught from 1981 until his death. Rosand also taught at the prestigious Mannes College of Music, now a school within New School University in New York City.

Pianist **Hugh Sung** has been an active soloist and chamber musician ever since his debut with the Philadelphia Orchestra at the age of eleven. Two years later, he entered the Curtis Institute of Music where his principal teachers included Eleanor Sokoloff, Jorge Bolet and Seymour Lipkin, along with Karen Tuttle and Felix Galimir for chamber music. Sung has concertised frequently in the major cities of the United States, Canada, Central America, Japan and Korea. His concerto engagements have included performances with the Concerto Soloists Chamber Orchestra of Philadelphia and extensive tours with

the South Jersey Symphony Orchestra. Sung has also received critical acclaim for his work as an ensemble musician. He has performed frequently with Julius Baker, Victor Dachenko, Jeffrey Khaner, Hilary Hahn and Leila Josefowicz, as well as contemporary composers such as Jennifer Higdon, Robert Maggio, and Harold Boatrite. His collaborations with Aaron Rosand include several recordings on the Biddulph label. A member of the Curtis Institute of Music faculty since 1993, Sung has acted as the school's Director of Instrumental Accompaniment and Director od Student Recitals. He has also taught and coached chamber music in the Temple University Gifted Youth Music Program.

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